

Zombies sour McGill's Cream

by Rina Gribovsky
and Brendan Weston

Pickled human organs, a foetus in a jar, murder, power, fraud, corruption, Jack the Ripper and McGill University: This macabre assortment is no Halloween party for happy students. It is the sordid history of McGill's atrocities, and a scathing indictment of its heros.

Niell Cream: Mysteries of McGill, the latest play by Montréal playwright David Fennario has slipped through McGill's censors to embarrass and offend the sensibilities of our Administration, and expose their foundation.

With morbid drama and scalpel-sharp sarcasm, the play calls back the dead from McGill's bloody history to put them on trial. Thomas Niel Cream, McGill's Jack the Ripper, is the anti-hero, but according to Fennario, the play is intended as "an exorcism of McGill and a postmortem of bourgeois society."

Cream was a medical student and intern at McGill from 1872 to 1876. During this time Cream murdered local prostitutes for science, profit, and pleasure, and sold them to the school. Although others at McGill knew of his activities, Cream remained a respectable member of Victorian society, until he fled to England and was caught and hanged in 1892.

Cream is not atypical, according to Fennario. "Thousands and thousands of people died because of the gross exploitation of workers by Lord Strathcona, James McGill, Frank Dawson Adams, and Hugh Allen," all of who have been honored by the university. Instead writing Cream out of its history books, Fen-

nario believes McGill should honour him as one of their own.

The play is intended to mirror the development of capitalism. In the first stage, there is murder (of the working classes) for progress; in the second,

murder for profit; and in the third, murder for sheer pleasure.

Fennario gained recognition at the Centaur in Old Montréal with *On the Job*, *Balconville*, and *Working* in the mid-seventies, but

later dissociated himself from the theatre. "It was a reflection of the middle class becoming more conservative and of my own political and artistic maturation," said Fennario.

Returning to in his old

working-class neighborhood, Pointe St. Charles / Verdun, Fennario developed and performed *Joe Beef* with untrained residents acting in the play. Fennario lives and writes in the 'Pointe' and his class sympathies

are obvious.

Class hierarchy, union bureaucracy, and the rift between the French and English working classes have remained strong themes throughout his work. Yet his more recent works concentrate less on day-to-day proletarian life and more on historical tension between individuals representing each class. "I wanted to do a play that would link the murder of (prostitute) Sharon Pryor to the Bank of Montréal," said Fennario.

Characterization is stiff and ghostly, for half the characters are dead, but the effect is credible. The actors are McGill students, and the anti-heroes are played with appropriate inhumanity. McGill Professor Mike Bristol is credited with getting Administration authorization to perform the play at McGill.

While many at McGill may find *Cream* rude and overly-political, some of this reluctance derives from a misplaced pride in McGill, the institution they proudly attend. Performances Thursday, Friday and Saturday nights at 8 pm in Morris Hall include a discussion period afterward, and are highly recommended — class culture at just \$2.

Fennario has some advice for theatre students at McGill: "Part of the problem is that they are fucked and can't work their bodies. Working class people are more expressive. They should pull the carrot out of their asshole."



Life Before Stonewall

by José Arroyo

For a lot of people who think that the Gay Liberation Movement sprung up suddenly from the riot at Stonewall in 1969 like Athena out of Zeus' head, Greta Schiller's *Before Stonewall: The Making of a Gay Liberation Movement* will contain some surprises. Using information previously presented in Alan Berube's *Marching to the Beat of a Different Drummer: Lesbian and Gay Americans in WW II* and John D'Emilio's *Sexual Politics, Sexual Communities*, the film charts the development of the gay and lesbian communities from the 1920's to the present.

Before Stonewall starts with a note that says "No one in this film should be presumed to be homosexual." There is a fade-out and the next title reads, "or heterosexual." This sets the tone for the film. Following a tradition that had barely been interrupted until Stonewall, the film uses humour as a means of both defense and attack.

I think that the first feature film on the history of America's Lesbian and Gay culture is both a love letter and a celebration. The letter is sent to the older generation of gays and lesbians who founded the Mattachine Society, the Daughters of Bilitis, and others who fought the early battles.

"We didn't have the word gay," says Harry Hay, one of the founders of the Mattachine Socie-

ty. "We didn't have any words for ourselves. When I'd come out in 1930, the word for us was *temperamental*. So 'we're temperamental, we're that way', this is about all they had for us... this is about all we had for ourselves."

In the recent past, the contributions made by pre-60s organizations were at best neglected, at worst denied. Mattachine and Daughters of Bilitis were seen as too polite and too accommodating. The fact that more gains were made in the three years after Stonewall than in the 30 years prior to it, was often cited as proof of how ineffective the organizations had been. Taking her cue from D'Emilio and Berube, Schiller shows us that the immediate organization that took place after Stonewall could not have taken place if the various gay networks hadn't been established earlier.

The film is also a celebration of the community. Thousands of members of the gay community were involved in the making of this film, either doing research, getting contacts, lending equipment and expertise. Also, the filmmakers raised a lot of money from fundraisers in which they would show what they had done up to that point. The members of the community would watch, criticize, and give small amounts of money. There was continuous feed-back from segments of the community to the film-makers, and vice versa.

Considering the tendency many gays have towards erasure and self-censorship, it's amazing that the film got made at all. Many people would not let their memorabilia, photos, or film be shown. An 85 year old man who had been out since the 20's would not let them use his photos for fear his sister would find out he was gay.

Yet enough was collected to give us a startling document of the variety and richness of gay life before Stonewall. There's an old home movie of a lesbian wedding in the fifties. Personal reminiscences are intercut with old photographs of the participants to show us how they looked, dressed, and camped it up in their heyday. The rest of the visual material consists of posters, TV commercials, and film-clips that contained the old perforce clichés. These have been appropriated and subverted to make them an affirmation instead of a denunciation.

D'Emilio and Berube went to the community and brought back a complex materialist account of the events that led up to Stonewall. Schiller, who has previously produced *Greetings from Washington D.C.* and who was the cinematographer of *Born in Flames* has reconstructed that material visually and aurally, simplified it, and given back to her constituency humour, recognition, community, and proof of a rich and varied past.

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The focus is on five students and a professor at the University of Munich who, between June 1942 and February 1943 crosses the perilous line between conformity and resistance, were caught by the Gestapo and beheaded. Mr. Verhoeven's film has generated controversy in Europe and stirred young people in a way that makes the movement that called itself *THE WHITE ROSE* live again with a powerful immediacy.

Thursday, Oct. 24 at 5 p.m.
 PLACE: 3460 Stanley St.
 COST: \$2.00

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 Individual Choice & a Community's Dilemma

PANEL: Dr. Mort Weinfeld from the department of Sociology of McGill University

Rabbi Israel Hausman Hillel Chaplain
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DATE: Monday, Oct. 28

TIME: 7:30 p.m.

PLACE: 3460 Stanley St.

ONEG SHABBAT
 Ina Fichman will lead a discussion on
JUDAISM and FEMINISM

DATE: Friday, Oct. 25

TIME: 8 p.m.

PLACE: 3460 Stanley St.

The admission of \$4.00 includes meal. Reservations must be made by October 23.

INTERNATIONAL YOUTH for PEACE and JUSTICE TOUR
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DATE: Thursday, October 24 at 2 p.m.

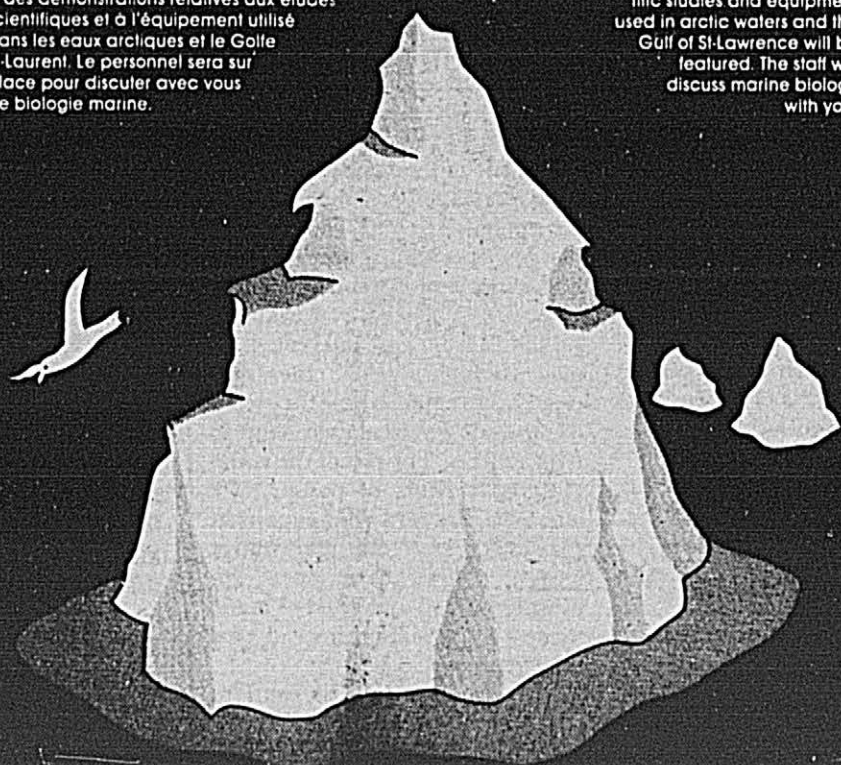
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Thursday October 31
 Loyola
 Campus
 7141 Sherbrooke St. W.
 Room: Vanier Library
 (VL-101)
 Time: 10:30-11:30 a.m.

For further information, please call the Director,
 Graduate Diploma Programs at 848-2718.

Films Convey Sense of Nuclear Realities

by Marnie Waxman

The threat of nuclear war affects us all. But we tend to feel that no matter what, our individual safety will never be threatened, and as a result we sit back and wallow in lethargy. Or, we feel that even if we tried, we could do nothing to change our path towards annihilation.

It often takes a jolt to the system to be galvanized into action. The film medium has proved to be an effective means of promoting an awareness of the

negative repercussions of the nuclear age. It also stimulates us to take action.

The Academy award-winning film *If You Love This Planet* produced by the National Film Board in 1982 is one of the most powerful and provocative films about nuclear issues. The film is a documentary which centres around a lecture given by Dr. Helen Caldicott, the National President of Physicians for Social Responsibility.

The film includes extensive footage of the bombing of

Hiroshima and images of its survivors which heightens the urgency of her message — we must familiarize ourselves with nuclear war and work to prevent it or we stand a small chance of surviving the 20th century.

The *Atom Strikes* was produced in 1946. It reveals the US Army's account of the effects of atomic bomb blasts. The film examines the devastation caused by the testing of the atomic bomb in New Mexico and by the bombs dropped on Hiroshima and Nagasaki. Since the film was made in 1946, there is no discussion of the long-term effects to the environment and health.

No More Hibakusha is a documentary focusing on a few of the eighty Hibakusha who travelled from Japan to New York in June 1982 to take part in peace demonstrations held to coincide with the United Nations Second Special Session on Disarmament. Hibakusha is the Japanese word for the sur-

vivors of the American bombing of Hiroshima and Nagasaki. They came to New York to urge the nations of the world to prevent nuclear war.

Unlike other films about nuclear war, *No More Hibakusha* does not focus on the physical suffering of the victims. Instead this documentary reveals the mental anguish of the Hibakusha and their fear that the leaders of the world will ignore their warnings and subject future generations to the horrors of nuclear war.

11 Steps to Survival is a how-to on survival in a nuclear war. This is an ironic film which demonstrates steps to take in the event of a nuclear war. Animated stick figures show how to put out a fire. This film is a guide to building bomb shelters although the chances of survival in one of these shelters is minimal.

Notes on Nuclear War

follows the development of the nuclear arms race from Hiroshima to the present. It examines the Western military and the Warsaw Pact and explains how the concept of "limited" nuclear war came about. This film is part of the seven-part series *War* which examines the nature, evolution and consequences of modern warfare.

For the Next 60 seconds is a three and a half minute movie dealing with a man watching TV when his program is interrupted by a Test of the Emergency Broadcast System. When the test is over, a nuclear holocaust occurs, and all that is left in the smouldering ruins is a voice announcing that the test is over.

23 Skidoo eliminates the people of a downtown American city. It shows familiar city scenes without a soul in sight. Streets and buildings are empty yet there is evidence everywhere of

continued on page 7

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Today
AIDS committee office hours:
Thursdays from 14h00-17h00,
Union 417. Info.: 392-8912.

McGill Student Pugwash presents
the lecture, *The Politics of New
Music and the Rise of the New
Right*, by Alan Conter, Producer of
CBC's *Brave New Waves*. 19h00,
McConnell Eng. Rm A9. Info.:
934-4743.

Project Ploughshares Film: *War
Without Winners*. Speaker:
Richard Logan, on *Hope in the
Nuclear Age*. 12h00, Union B09-10.
Info.: 931-5995.

ASUS meeting of Departmental
Association Presidents. Lea 232,
18h00. Info.: 392-8950.

McGill Crossroads meeting of
Food and the Third World.
Slide/tape presentation on
Crossroads and two guest
speakers. Lea 219, 19h00-20h30.

Pro-choice McGill Meeting
15h00-16h00, Union 425. In-
terested in issues concerning un-
wanted pregnancies? Get in-
volved! Info.: 843-8984.

McGill Film Society presents *Star
Wars* 20h00 in FDA auditorium.
Only \$2.00.

McGill Political Science Visiting
Speaker: Prof. Adam B. Ulam,
director, Russia Research Center,
Harvard University. Topic: *The
Meaning of Stalinism for Contem-
porary Soviet Politics*. Lea 26,
16h30-18h00.

Amnesty International McGill
Forum on Student Activism.
Speakers and discussion on
Students and human rights
issues: Ismael Ordonez, the
Philippines; Bojana Mladenovic,
Yugoslavia; Concordia Prof. R.
Ragaven, South Africa. 19h30,
Arts Council Room. Info.:
842-6030.

Walter O. Spitzer, Prof. and Chair-
man of McGill Dept. of
Epidemiology and Biostatistics,
will speak on the *Southwest Alber-
ta Medical Diagnostic Review Pro-
ject*. 13h00, Rm 25 Purvis Hall,
1020 Pine Ave. W.

Beat the Midterm Blues at Detour.
Beer: \$1.00. Mixed Drinks: \$1.50.
The movie *Heavy Metal* shown at
22h00. Top of University St.

Network alternatives Hyde Park
— open forum for discussions.
This week: discuss of the upcom-
ing Student Society referendum.
13h30, outside Redpath library,
weather permitting.

McGill Christian Fellowship in-
vites all who are interested to
come and discuss the question *Is
God Alive?*. 12h00-15h00, at the
MCF bookstore in Leacock.

McGill School of Social Work film
series: *The Business of Aging*.
Wilson Hall Rm 110, 13h00-14h00.
Armenian Students' Association
weekly office hours, 14h00-17h00.
Info.: 286-0684.

David Fennario's Workshop *Neil
Cream; Mysteries of McGill* 20h00.

Morrice Hall Theatre, 3485
McTavish, until Saturday. Info.:
392-5000.

Ludek Bukac, Czech National
Hockey Coach, will speak on
Aerobic Strength Training. Currie
Gym Rm 408, 9h00. Info.: 392-4725.
Newman Centre lunchtime discus-
sion series: Prof. Audrey Brune,
speaking on *Word Into Word*. A
discussion of the interrelation be-
tween literature and religion.

Friday
Pulp and Paper Research Institute
of Canada invites engineering
students to attend an information
session on careers in the pulp and
paper industry. 13h00-14h00, Mac-
donald Eng. Rm 388.

McGill Film Society Presents *The
Empire Strikes Back*. 20h00, Lea
132, \$2.00.

Saturday
McGill Film Society Presents
Return of the Jedi. 20h00, Lea 132,
\$2.00.

Delta Upsilon Fraternity 4th An-
nual Tie-One-On Party.
21h00-4h00, 522 Pine St. W. Info.:
845-4050.

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The Daily is a founding member of Canadian University Press (CUP), La Presse Étudiante du Québec (PEQ), and Campus Plus (CUP Media services).



Don't Miss "The Wake"

Friday, Oct. 31, 8:30 p.m. to 2 a.m.
Union Ballroom

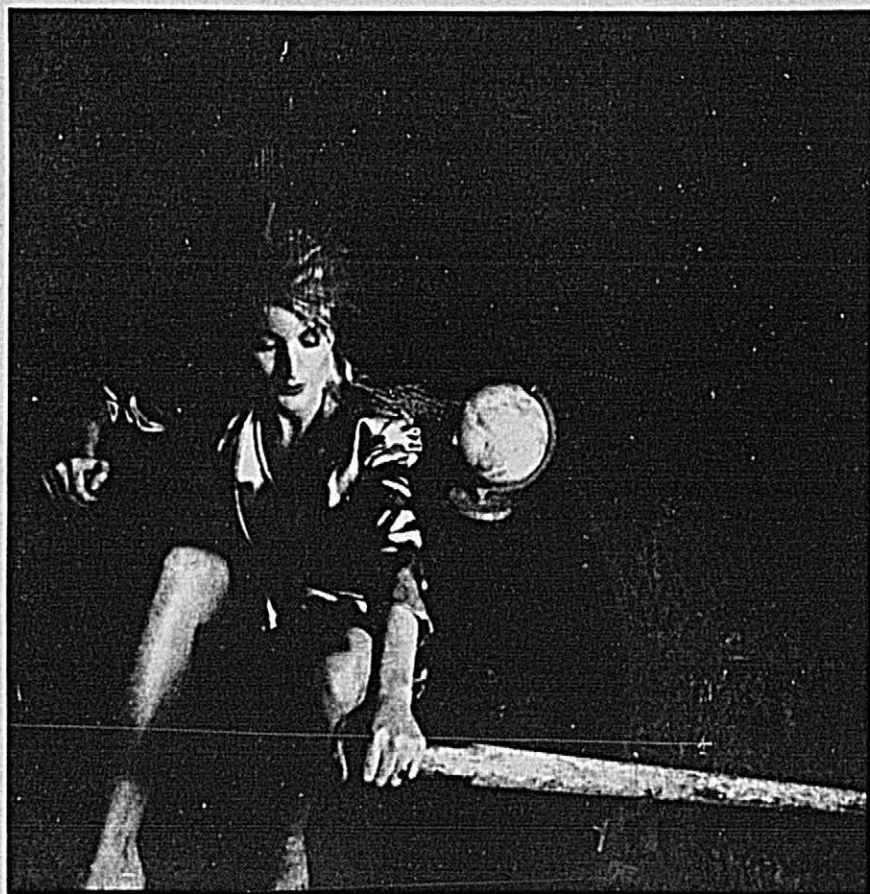


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October 31,
1985



Speckless Siberry



by Chris Coy

The talented and eclectic Jane Siberry played to a packed Spectrum last Sunday. From her dramatic opening number to her encores of *Symmetry* and *The Taxi Ride*, Siberry kept the audience spellbound. She justly received three standing ovations.

Although Siberry was usually centre stage, she briefly took to the sidelines to play some other instruments. During most of the show, she was flanked by two female back-up singers who unfortunately took up too much space with their strange contortions. For the most part, Siberry stood in her characteristically stiff poses with arms raised and elbows bent, looking somewhat like a marionette.

Wearing a fuschia sweater and black tube skirt and sporting a head of gelled orange hair, Siberry spoke to the audience about the inspirations for her several of her songs. Her song *You Don't Need* was inspired by a Welsh folk tale about a hunter who shot his dog and lived to regret it. *Mein Bitte* was written after spending

an afternoon at a mechanic's while he fixed her car. She spoke to the crowd often in a halting, soft, mellow tone, similar to her singing voice.

Siberry, whose first album was released around 1980, is now receiving the media attention she deserves. Her stop in Montréal was one of the first in a 50-city North American tour which will wrap up in California next month. Since signing with Windham-Hill Records in the states, Siberry's first big hit *Mimi on the Beach* can now be seen on MTV.

A highlight of the show was the singing of her song *Symmetry*. Before she began, Siberry said self-mockingly, "you can't chop down a symmetry — what a line." It was a relief to hear her say that, since this one cheap play on words didn't blend with the rest of her intelligent and perceptive lyrics.

Backstage, after an excellent show, Siberry remained unflustered by the mob of fans and reporters. She took the time to greet everyone with a big smile. Jane Siberry and her band can be seen at a homecoming concert tomorrow at Massey Hall in Toronto.

Inside the Soviet Threat

The Threat: Inside the Soviet Military Machine
Andrew Cockburn

Vintage Books,
Random House, 1984

Recent popular fiction has given us the genre of future history. Where the subject matter pertains to the Soviet system, these speculative books can be either wildly optimistic in their tales of the imminent fall of the Russian Empire, or they go too far at the opposite pole by overstating the strength of the Soviet's forces and/or articulating a very warped understanding of the effects of a nuclear war.

The game these authors play is a game that the military and intelligence establishments of the West have been playing for years. The game is called "Let's build a scenario."

The only problem is that the boys in the Pentagon and the spooks over at Langley sometimes let their imaginations run wilder than any paperback hack. This is a phenomenon called "Threat Analysis," which, in the long run, usually amounts to threat inflation.

This tendency towards overstating Soviet might is not a new one. And it has proved quite convenient for arms producers and politicians to point to the ominous reports of Soviet strength or superiority when justifying new (and better?) military toys.

"Welcome to the world of strategic analysis, where we programme weapons that don't work to meet threats that don't exist," as Ivan Selin, head of Strategic Forces Division, office of Assistant Secretary of Defense (Systems Analysis), wrote in 1966.

So begins Andrew Cockburn's book, a systemic analysis of Soviet armed strength on the sea, in the air, and on the ground. Drawing his information from many of the same sources as the CIA, DIA (Defense Intelligence Agency), and others, Cockburn also included neglected sources and a fresh perspective that paints a picture of Soviet capability that falls far short of the many myths we have long accepted.

One such prevailing myth is

that the Soviets possess crude but effective might in their relatively simple machinery and their vast numerical superiority. The Soviet tank is taken as an example. The T-72, the latest Soviet model, was used as an excuse for the development of the expensive American M-1 battle tank. The T-72 was described as a super tank that would have no difficulty in overwhelming NATO's outnumbered M-60 and Chieftain tanks.

The T-72, as described by Cockburn, has an automatic gun loader that regularly "eats" the hands and arms of crew members, a smooth bore gun that adds size to the ammunition caliber while making a joke out of target accuracy, and ammunition is far less dangerous than the smaller American calibres. The engines of Soviet tanks are based on a 60-year-old French dirigible (blimp) engine design and are constructed out of highly combustible aluminum. Engine wear and consequent maintenance are well below NATO standards.

Those still wishing to cling to the myth of overpowering Soviet might in Europe will undoubtedly point to the numerical superiority of the Russian "Hordes" threatening Western Europe.

This same "horde" has supposedly forced the West to rely on tactical use of nuclear weapons to "stem the tide." Since 1947, the prevailing thought has been that the Soviets could overrun Europe in a matter of days. It was fear of just such an invasion that precipitated the formation of NATO and the Cuban Missile Crisis, among other things.

Cockburn writes that the belief in Soviet superiority was being questioned as early as 1961. Basically, the problem is one of counting methods. While Soviet divisions which exist only on paper are figured into military assessments, most Western analysts continue to ignore the French presence in

West German reserves, and tant factor readiness of

According 5.8 million n Soviet "Hord 920,000 cons labourers (ra the like), 650 security and 100,000 civil reserved for a paratroop lar maining 4.1

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Still, the U million men e these men co vice, they are main availabl mobilisation. Moscow can c experienced s ranks of an in practice the c be quite diffe

Kritical Kultcha Listings Kritical Kultcha Listings K

by Joe Public
and Mike Gordon

Thursday, Oct. 24

The Necros, Countdown, and Fair Warning at the Rising sun. If you're tired of tepid, self-indulgent musicians, this may be a welcome change. The Gruesomes, the best of Bedrock City, at Le Steppe, \$2.

Archangel,, Heavy Metal guitar narcissism, find it yourself.

The Cure at Verdun Auditorium. Tickets are pricy, but hell, these guys are rock stars.

New model Army at Spectrum if you can foot the bill — \$14.50.

Rhythm Method at Tatou, free. River Street, "Cloned in the USA" Springsteen idolatry, \$7 at Club Soda. Les Taches, at Station 10, \$2.

Friday, Oct. 25

The Gruesomes, still at Le Steppe, \$3.

Merrick Trout Pact, at Station 10, \$3. Your guess is as good as mine. Archangel, still playing, and we're still not gonna tell you where.

Richard Seguin, Québécois rock at Club Soda. At \$12.50, someone is making a lot of money.

Paul Young and The Royal Family, and Gowan, at the Forum. Middle of the road musicians for an outrageous price — Guaranteed totally inoffensive.

Saturday, Oct. 26

Roy Brown and Zoraida Santiago, music and dance from Puerto Rico, at Théâtre du Collège Franis. Sleeping Signature, at Les Fousfoues Eléctriques. Come enjoy the fun family atmosphere, \$3.

Fake Siamese, — who knows? — at Station 10, \$3.

Jazz Axis, have an experience, at Café Commun(e). Archangel, still.

Sunday

Janitors Animate \$2.

Archangel Okay. Moustache.

Theatre Schme doing competi games, \$2. Comp performers, provi to their alternativ

Monda 999, British pu \$7.99. Probably nothing like a

Filmfest Offers No Alternative

by Julian Samuel

Daily: Why did you reject Anand Padwardhan's film *Bombay Our City*?
Director of the 14ième festival international du nouveau cinema et de la video: It was too conventional.

The selection of films

This festival is one of the best in Canada, and by inference, it must be one of the best in the world.

Rumour has it Dimitri Epides selects a few films while Claude Chamberlan includes or excludes most of the films. Chamberlan uses Serge Losique, Director of *The World Film Festival*, Montréal, as a tactical father figure to determine what films see the light of the projector at which prime time show dates, and by in-

page 1)

Memory of the Camps, Alfred Hitchcock, UK, 70 mins. 1945.

A cutting exposé of the Nazi concentration camps, *Memory* contains graphic footage of victims dead, alive, and barely alive. We see bodies being carted away by the very Nazi SS officers that imprisoned them. Most shocking is the lack of remorse on the part of the Nazi officers and their apparent lack of regret.

British Liberators are seen in front of microphones telling us various details of the mass graves and the typhus epidemics that plagued the camps. The film mirrors reality in the irony that the 'freedom-loving' allied powers were, and remain, imperialist

gain point in any battle while politics are merely a city phenomenon.

The ideas are layered behind the china plates, computer-animated birds, and airplanes flying in serious 'thought clouds.' The video tape is an illuminating example of the naiveté of sugar-coated politics — a must for any student of video art.

By contrast, *General Idea*, a Toronto-based group of video type artists is sandwiched somewhere between the more provincial realm of Brechtian-Dada ideals and Torontoism. The work is lung puncturing, and to be avoided at all costs. Besides, you've seen it all before on Ed Sullivan, Merv Griffin, Jonny Carson or by Dada extension, on Coronation Street. Old jokes, Toronto hippies, and moribund egotism is backed ferociously by the Canada Council, Canada's art pimp.

General Idea tries to repower politically-safe, often reactionary, modernist imitations.

Six fois deux émissions television cinema: sur et sous la communication; J.L. Goddard, A-M Mievile, France, 100 mins. 1976.

Like many of the unfocused masterpieces in this ostentatious festival, the work by Jean Luc Goddard is a defeatist radical experience in durational video. Several people are interviewed about their concept of work. Occasional radical Marxist asides are made on labour and capital structures.

The tape is similar to Goddard's earlier failure, *La Chinoise*, where radical film form helped to depoliticize youth to the point where Mitterand became, in a few decades after May 1968, a glowing example of socialism. Goddard laughs at the working class and aggrandizes phony epistemologists who are at home with hermeneutic bureaucracy. The work could only have been more pretentious had it been projected on a large carton of brown eggs instead of a screen.

Sexist publicity

The expensive poster used to publicize this festival is an exploitative bore: an image of several women felling a strip of film is far from dynamic eroticism. An old stereotype for 'new' cinema, the poster forces us to ask what the festival provides an alternative to. The artist finds the poster "orgasmic and exciting," but disclaims any responsibility for the interpretation of his art.

Said Eve Lamont, an independent critic who mounted a publicity campaign against the festival's poster: "Naturally to excite his virility he couldn't depict an erection — the established order would have been too disturbed. It's a parody of an alternative festival where retrograde sexual stereotypes suppress women's sexuality with that of men."

Overall, this year's festival could be better if it lived up its international and alternative billing. It is instead a fest of European and American sexist indulgence. As such it ought to call itself *Quatorzième festival international du vieux cinema sexist et du vieux video stereotypes*.

A mockery of the alternative label

I'm fed up with these
same old sexist
stereotypes



Sexist images from the first world which were used to publicize the latest film festival are more honestly represented in leaflet

ference, which ones will not.

The selection of this year's films, like most preceeding years, actively ignored black filmmakers, progressive third world filmmakers, and women filmmakers. A mere handful of third world films were shown; underrepresentation is the only word for it. The overall budget of \$200,000 is directed by one man — Claude Chamberlan.

As tax payers we ought to ask ourselves, 'Is it right to have one man select all the films and establish all festival themes?' And, should that person be Claude Chamberlan?

Film highlights

Before Stonewall: the making of a gay and lesbian community, Greta Schiller, 87 mins., 1985, USA. (see

brutes, who repeatedly prove their tyranny in Latin America, Africa, and Asia.

Pourquoi nous les hommes aimons tant la technique; Stefaan Decostere, Belgique, 57 mins. 1985.

A highly decorative look at the virtues of liberal politics and the technowar fetish, this video consists of sandwiched images of clouds, airplanes dropping bombs, mystical birds, china plates, and static, trendy semiologists. Wise men utter revelatory ideas such as: Man (sic) can now make wars at night because of the invention of search lights; Galileo's invention, the telescope, was a war instrument because man (sic) wanted to see what the enemy was doing; and hills were the fundamental strategic

Cockburn gives the example of the aborted invasion of Poland in November 1980. Three military districts were mobilized preparatory to a planned incursion into Poland. It became apparent that a large percentage of reservists could not (or did not want to) be located, more deserted than stayed, so many that enforcement of desertion laws was called off, along with the entire Polish operation.

Inefficiency, corruption, lack of readiness, and inferior equipment are not problems limited to the Army. Cockburn devotes sections to the Soviet Air Force, Air Defence, Navy, Missile Forces, and Civil Defense. In each case, the Soviets are found to be sorely lacking, falling far behind the best hopes of Western strategists.

Or are they? Here we come to the point of Cockburn's book. By exposing the USSR's shortcomings, Cockburn does no favour to American weapons manufacturers, Pentagon pork barrel feeders and various sundry Military-Industrial Complex members.

Each Soviet weapons development is seen by military-industrialists and hawk-like politicians as an ominous threat that can only be faced by pouring money into new and expensive weapons systems. The rule of thumb seems to be 'the more complex the better.' Certainly there are persons in positions of power in the West that benefit from false perceptions of Soviet strength.

That is not to say that the Soviets do not pose a threat to the West, but as Cockburn points out, misrepresentation of the threat can lead to unnecessary, detrimental and possibly fatal responses.

For, as Cockburn explains, a threat posed by the Soviets' innovation or presumed superiority is usually (and quite conveniently) discovered after military planners have already decided on a particular new weapon or course of action. With the warped logic of this operational mode, we could decide on a first strike option then wait for a credible threat to provide us with the opportunity. □

Critical Kultcha Lis

Oct. 27
at Café Campus,
they're playing at

at Le Steppe,
improvisational
new team of
an alternative

Oct. 28
at Club Soda,
th checking out,
se of reality in

music.

Alternative Film Night, experimental films by McGill students, at Gertrude's — free

Tuesday, Oct. 29

'Til Tuesday, just like on the radio, except in the Spectrum. Tickets cost more than your average radio too.

Wednesday, Oct. 30

Tupelo Chain Sex at Les Foufounes Eléctriques, an absolute "must see". Famous zero generation fatalists from L.A.

Classifieds

Ads may be placed through the Daily, Room B03, Student Union Building, 9 a.m. to 3 p.m. Deadline is 2:00 p.m. two weekdays prior to publication.
McGill students: \$2.50 per day; for 3 consecutive days, \$2.00 per day; more than 3 days, \$1.75 per day. McGill faculty and staff: \$3.50 per day. All others: \$4.00 per day. *Exact change only, please.*
 The Daily assumes no financial responsibility for errors, or damage due to errors. Ad will re-appear free of charge upon request if information is incorrect due to our error.
 The Daily reserves the right not to print a classified ad.

341 — APTS., ROOMS, HOUSING

NDB near Vendôme Métro. Furnished rooms: \$50.00 per week, kitchen privileges include: Phone, microwave, dishwasher; washer & dryer. Phone: 844-1229 or 844-7121 Mon to Fri 8:00 am to 8:00 pm.

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continued from page 3

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Room 310

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12:30 p.m.

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James Green
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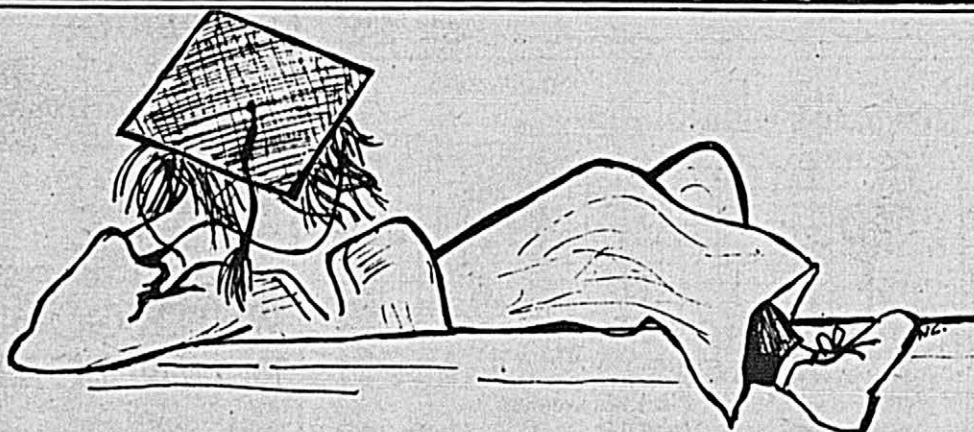
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October 31, 1985*

Where:

Van Dyck & Meyers Studios
1121 Ste. Catherine St. W.
(near Peel)
Info: 849-7327



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THIS WEEK:

Thurs, Fri, Sat:
Rhythm Method
Sun:
Pieces
Mon:
Fayeh (Iranian music) 20h30
Wed: Jam Night: Jimmy James
Rock & Roll, Rhythm & Blues, Funk.

LIVE AT GERT'S

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**Tonight, October 24th
9 p.m.**

FREE ADMISSION



DJ by



Thur., Fri, and Sat nights

